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PHILADELPHIA HARMONY,

or, A Collection of PSALM TUNES, HYMNS, and ANTHEMS,

Selected

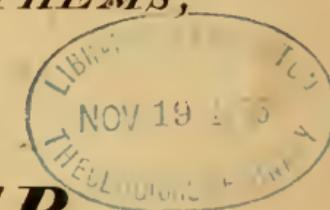
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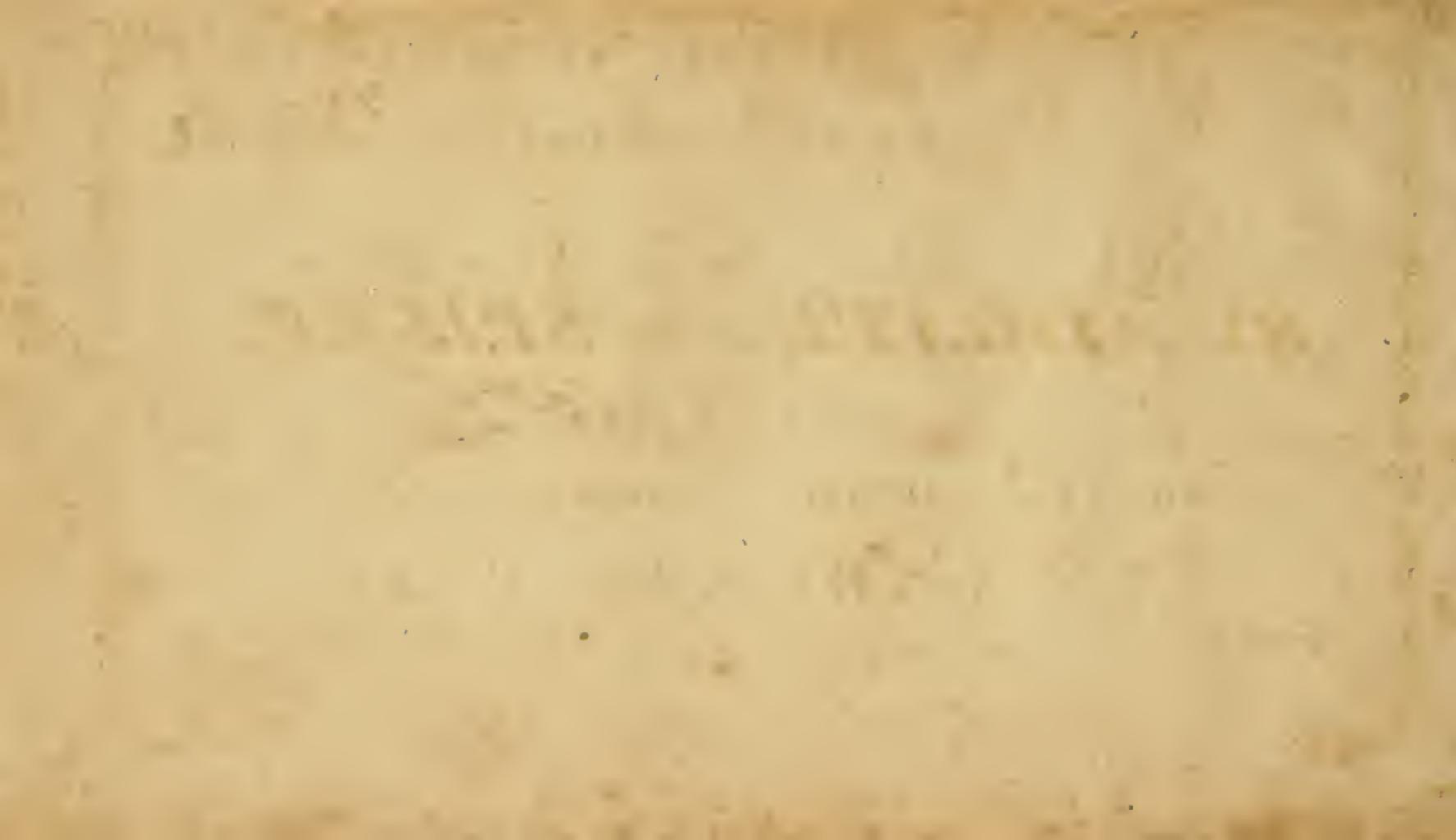
TOGETHER WITH

The RUDIMENTS of MUSIC, on a NEW and improved Plan.

BY A. ADGATE . P.U.A.

Philadelphia: Printed for the Author, & sold by Westcott & Adgate,
At their Card-Manufactory, Front-Street, seven doors below Arch-Street.





R U D I M E N T S
O F
M U S I C.

By ANDREW ADGATE, P.U.A.

THE FOURTH EDITION.

P H I L A D E L P H I A,

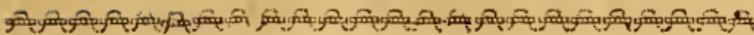
Printed and sold by JOHN McCULLOCH; and also sold by the AUTHOR, at N^o. 59, North Front-street.

M.DCC.XCI.

[Entered according to Act of Congress.]

I Jonathan Bayard Smith, *Prothonotary of the Court of Common Pleas, of Philadelphia County*, do certify, that Andrew Adgate has, this twenty-seventh day of March, one thousand seven hundred and eighty-eight, entered in said office, agreeably to an *Act of Assembly*, a book intitled “*Rudiments of Music*,” by Andrew Adgate, P. U. A. printed at Philadelphia, by John McCulloch, 1788.

J. B. SMITH, Prothonotary.



C H A P T E R I.

Of Music in General.

“MUSIC consists in a succession of pleasing sounds, with reference to a peculiar internal sense implanted in us by the great *author* of nature: considered as a *science*, it teacheth us the just disposition and true relation of these sounds; and as an art, it enables us to express them with facility and advantage. The tones of music differ from sounds in general; because they vary from each other by fixed intervals, and are measured by certain proportions of time. —There is indeed in good speaking, a regularity to be observed, which hath some resemblance to this art, and to the orator we frequently apply the epithet Musical. But the inflections of the voice, in speech, are more minute and variable, slide as it were by insensible degrees, and cannot easily be limited by rule; whereas the gradations of musical sounds are exactly ascertained, and may be referred to an uniform standard.

Music naturally divides itself into MELODY and HARMONY. MELODY is the agreeable effect which ariseth from the succession of single sounds.—HARMONY is the pleasing union of several sounds at the same time. Modulation consists, in rightly disposing, and connecting, either the melody of a single part, or the harmony of various parts.—The two PRIMARY and ESSENTIAL qualities of musical sounds are, relative ACUTENESS or GRAVITY, and PROPORTIONATE DURATION.—The first property we may remark is, their relative *acuteness* or *gravity*. Bodies of unequal size, or *length*, or *tension*, emit sounds differing in this respect. And they are said to be acute in proportion to the smallness, or shortness of the sounding object, or its greater degree of tension*. Thus in a set of regular tuned bells, the *smallest* gives the sound we denominate most acute, and the *largest* that which is said to be most grave, and the different intervals between them, are respectively different degrees of acuteness or gravity.”—Human voices differ in this respect, *viz.* a

* Philosophy hath fully proved that all sounds are conveyed to the ear by means of vibrations, and that acuteness or gravity depends upon the greater or the less number of vibrations, communicated in a given time by any particular object.

MAN'S voice is graver than a woman's, and when the voice moves from a graver to an acuter sound, it is said to ascend.—“Instead of the words acute or grave musicians commonly use the terms sharp or flat, and sometimes high or low, not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction.—The second property we may remark, is, their time or proportional continuance: And here we observe, that without varying the acuteness or gravity of the tone, a difference of movement alone may constitute an imperfect species of music, such for example is that of the drum; where the tones are only diversified by the celerity with which they succeed each other.—The principal distinctions then of musical sounds, are *time* and *tune*, and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of the musical art.”

C H A P T E R II.

Of Tune.

Article first. THE interval between a man's and woman's voice, is called an Octave, or Eighth; and this interval is naturally divided into seven smaller intervals; five of which are called tones, and two of them semi or half tones*.

Article second. The sounds naturally succeed each other ascending, from the first to the second a tone, second to the third a tone, third to the fourth half a tone, fourth to the fifth a tone, fifth to the sixth a tone, sixth to the seventh a tone, seventh to the eighth a half tone. Wherefore this order of tones and half tones is called the natural scale of music.

Article third. The key note is called the standard of tune, because it governs and explains all the rest: It is the predominant tone to which all the others have a re-

* Nicer distinctions of musical intervals are found by mathematical calculations—(See *Essay on Tune*, or Holden's harmonical Arithmetic, page 126.)

ference, and is generalliy the concluding note of the principal part, and always that of the *Bass*.

Article fourth. When reckoning from the key note, if the semitones lie between the third and fourth and seventh and eighth, as in the natural scale, the *Mode* is major, and the air cheerful: But if the semitones lie between the second and third, fifth and sixth, as when reckoning from the sixth of the natural scale, to its octave, the *Mode* is minor; and the air plaintive.

Article fifth. Twenty-two sounds, or three octaves, is the ordinary compafs of the human voice, and to exprefs these fixed sounds, we use the seven first letters of the alphabet. See the following scheme:

G*A*BC*D*EF*G*A*BC*D*EF*G*A*BC*D*EF*G

The first letter G on the left hand reprefents the lowest sound which a man of a tolerable voice can clearly form; and the last G on the right hand the highest sound that a woman of a tolerable voice can clearly form.—We suppose that each interval of a tone, may be divided into two artificial semitones, as is denoted by the asterisk, in the above scheme, and thus instead of five tones and two

semitones, we shall have a system of twelve femitones in an octave. The asterisk may be considered as a semitone above the letter it follows, or a semitone below the letter which follows it, and those letters that are naturally semitone intervals, have no asterisk between them.

Article sixth. Our music is written upon five parallel lines, and their intermediate spaces; but a general scale of eleven lines with their fpaces, is formed to express the whole compafs of the voice, *viz.* twenty-two sounds. This scale is called the Gamut. See following example:

Rudiments of Music.

GAMUT OR GENERAL SCALE.

22	G	Do
21	F	Ba
20	E	La
19	D	So
18	C	Fa
17	B	Me
16	A	Na
15	G	Do
14	F	Ba
13	E	La
12	D	So
11	C	Fa
10	B	Me
9	A	Na
8	G	Do
7	F	Ba
6	E	La
5	D	So
4	C	Fa
3	B	Me
2	A	Na
1	G	Do

Counter staff or stave.
Treble staff or stave.
Tenor staff or stave.
Bass staff or stave.

Three octaves being more than a common voice can perform, we therefore assign the bass stave to the gravest voices of men, and the tenor stave to the highest of men's voices, counter stave to boy's voices, or the lowest voices of women, and the treble stave to the highest voices of women.

A Cliff is a character placed at the beginning of a stave, to shew what sound of the general scale it represents.

This character  is called the F Cliff, the line that passes between its dots, has the seventh sound of the general scale. It is used only in the bass.

This character  is called the C Cliff, the line that passes between its cross strokes, has the eleventh sound of the general scale. This cliff is now used only in the counter, but was formerly used in all parts but the bass.

This character  is called the G Cliff, the line that cuts it in three places, has the fifteenth sound of the ge-

neral scale, if sung in a woman's voice, but if sung in a man's, or boy's voice, it has the eighth sound.—This character, *gs*, is sometimes used instead of the above, and has the same name.

The order of the letters is always the same proceeding from the cliff.

Of Transposition.

Article seventh. It may be observed, by inspecting the above scheme, (article fifth) that if C be constituted a key note of the major mode, or A of the minor mode, all the intervals contained in their octaves, will exactly agree with the major mode, without using any of the artificial semitones, (see article fourth) therefore these keys are called natural. If any other sound than C or A be made the key note of the *major or minor mode*, they will require one or more of the artificial semitones to be used.

Let G be the key note of the *major mode*, then from F its seventh to G its eighth, is a tone, but it should be only a semitone, (see article fourth) therefore instead of this F we must use the sound at the asterisk

next above, which is a semitone higher, and is therefore called F sharp.

Let F be the key note of the major mode, then B, its fourth, is a tone above A its third, but it should be only a semitone, (see article fourth) and instead of this B we must use the sound at the asterisk next below, which is a semitone lower, and is therefore called B flat. The primitive sound of any letter is called natural, to distinguish it from that of the same letter when depressed by a flat, or raised by a sharp.

Let E be made the key note of the minor mode, its second F is only a semitone above it, (see scheme, article fifth) but it ought to be a tone, (see article fourth) in this key we must use F sharp.

Let D be made the key note of the minor mode, B its sixth is a tone above A its fifth, but it ought to be only a semitone, (see article fourth) in this key we must use B flat. When the flat or sharp sound of any letter is used at the cliff, its natural sound is omitted.

The fourth and fifth of any key note are said to have the nearest relation, or greatest analogy to it; because they can be admitted as new key notes by flattening or sharpening one note only. And any other sounds than

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these require more flats or sharps than one to be admitted as new key notes.

We remove the key note of the major mode, by sharpening its fourth which becomes a seventh to the new key note, *viz.* the fifth of the former key note. Or by flattening its seventh, which becomes a fourth to the new key note, *viz.* the fourth of the former key.

The minor key note is removed by sharpening its sixth, which becomes a second to the new key note. Or by flattening its second, which becomes a sixth to the new key note.

The following table exhibits a regular succession of keys, beginning with the natural, and continued until all the letters are sharped and flattened *.

* We seldom use more than five sharps or flats at the cliff.

Table of Transposed Keys.

		By SHARPS.		
Numb. of x's or b's.	Letters that are b or *	Major key note.	Minor key note.	Letter that is fa.
0		C	A	C
1	F*	G	E	G
2	F and C*	D	B	D
3	F C and G*	A	F*	A
4	F C G and D*	E	C*	E
5	F C G D and A*	B	G*	B
6	F C G D A and E*	F*	D*	F*
7	F C G D A E and B*	C*	A*	C*

By FLATS.				
	Bb	F	D	F
1	Bb	Bb	G	Bb
2	B and Eb	Bb	C	Eb
3	B E and Ab	Eb	F	Ab
4	B E A and Db	Ab	Bb	Db
5	B E A D and Gb	Db	Eb	Gb
6	B E A D G and Cb	Gb	Ab	Cb
7	B E A D G C and Fb	Cb		

In the above table, the figures in the first column, on the left hand, shew the number of the sharps or flats that are used in the different keys. The second column shews the letters that are sharped or flatted. The third column, shews the letter that is the major key note; the fourth column, that which is the minor key note; and the fifth, the letter that is fa.

Example: Let G be a major key note, or E a minor key note, look in the third and fourth columns, and find those letters the second from the top, and in the left hand column on the same line the figure 1 is found, denoting that we must sharp one letter; in the second column we find the letter that ought to be sharped, *viz.* F, and in the fifth column, on the same line, we find that G is fa.

Article seventh. In practising musical lessons, for the voice, it is of great service to apply, invariably, particular syllables, to the intervals of the octave, as by that means, we associate with each syllable, the idea of its proper sound. The following syllables,

fa, so, la, ba, do, na, me,
hall, note, hall, hate, note, hall, beer,
1, 2, 3, 4, 5, 6, 7,

B.

are applied to the sounds of music with great success. Fa to the key note, of the major mode, or the gravest sound in the natural scale, and na to the key note, of the minor mode, or the sixth in the natural scale, and the other syllables, to the other sounds in the order, as above.—(See these syllables applied to the natural keys in the Gamut, article sixth). The vowels, in the above syllables, must be sounded in the same manner, as in the words set under them. If a sharp comes before any particular note, that is not found at the cliff, we change its vowel into E, and give it the sound of E in me; as long as that sound is affected by the accidental sharp: the same alteration takes place, when a note that is flat, at the cliff, has a natural set before it, sometime after the beginning of the tune, and when me has an accidental flat or natural set before it, we may change E into A, founded as in hall.

fe se be de

Examples: Fa ~~x~~ fo ~~x~~ la ba ~~x~~ do ~~x~~ &c.

* This method of solfaging, has many advantages above the old British mode of repeating the same syllable with every fourth note—or repeating fa, sol, la, twice above the mi—which, in a great measure, destroys the use of singing syllables, for they do not always

C H A P T E R III.

Of Time.

Article ninth. MUSIC is naturally divided into small equal parts, called measures†.

mean the same sound, fa is at one time a key note, and at another, the fourth of the key note in the same mode, sol is the second and fifth of the same mode, la is the third and sixth of the same mode, and ani is the only syllable that does not occur twice in an octave. And thus we may see that every syllable, except mi, has a double meaning, and of consequence, is the cause of much perplexity to the pupil; for set a learner to sing at first sight, after he has made a tolerable degree of proficiency, and if he is sounding sol, the second of the major mode, and fa the fourth follows it, he will descend to fa the key note, instead of rising, as he ought to do, to the fourth—and in the other syllables he will be liable to the same mistake in a greater or less degree.

And what is still worse, there is no provision made for the accidental sharps or flats, for he at one instant must sound sol a tone above fa, and immediately upon it give a sound a tone and a half above fa, by sharpening sol, and still calling it by the same name. This is confusion to the learner, and perplexity to the master; and often destroys the beauty of the composition. It is to remedy those great inconveniences, that the British mode is totally rejected, and the above adopted in the Uranian Academy of this city.

† “The division of music into equal timed measures, answers exactly to the division of poetry into feet.”

Accent is a certain force of the voice upon particular parts of a measure. When the measure is naturally subdivided into two, four, eight, sixteen, or thirty-two parts, the time is common; and when the measure is naturally subdivided into three parts, or three continually bisexed, the time is triple. The three first moods of common time, and the triple time moods, have two accents in a measure; i. e. if a measure in common time, be divided into four crotchets, the first and third is accented; or if a measure, in triple time, be subdivided into three equal parts, the first and third is accented; the fourth mood of common time, has only one accent in a measure; compound time is subdivided into six equal parts, and has the accent on the first and fourth.

The first accent in a measure is the strongest; the second is weak, and in very quick movements, is hardly perceptible; for an example of the several moods of time, with their proportionate duration, see chapter fourth.

We must not omit to notice, that the same mood does not always express the same degree of quickness, in different tunes, but is often varied by Italian or other words set over or under the mood of time. (See those words at the end of this chapter.)

Beating of time, is an artificial method of marking the movement of a musical air, is performed in various ways, but generally with the hand or foot; in performing *vocal music* alone, it is best to use the motion of the hand only.

Every measure begins with a motion of the hand, or foot, downwards, except in very quick instrumental music, where the motion is down with the beginning of one measure, and up with the next, &c.

In beating the two first moods of common time, let the first beat begin with a motion of the hand downwards, resting the hand upon the end of the fingers, on the third beat upon; the second beat begins with a motion of the heel of the hand downwards, and resting in that position without raising the fingers; for the third beat, the hand may be raised to the left shoulder; for the fourth, let the hand be brought back to its first position, and then it will be ready to begin another measure—the two first beats in triple time may be performed as the two first in common time; for the third beat, raise the hand to its first position. For the sake of uniformity it is best for the whole choir to beat with the right hand.

We may consider the motion and resting of the hand as dividing the beat equally, in common and tri-

ple time; but in compound time the resting is double of the motion.

Examples of Common Time.

1 2 3 4 1 2 1 2
m r, m r, m r, m r. m r, m r, m r, m r.

Triple Time.

1 2 3 1 2 3 1 2
m r, m r, m r, m r, m r, m r, m r, m r, m r.

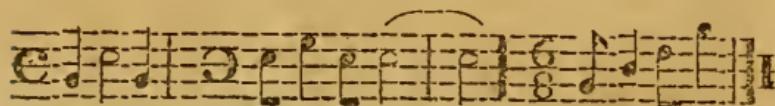
Compound Time.

1 2 1 2
m r r, m r r, m r r, m r r,

In the above examples the figures shew the number of beats to a measure, the letters *m* and *r*, the motion and resting of each beat, and the letters *d* and *u* show the beat to be down or up *.

Notes of Syncopation are those that are continued through the bar, or out of the common order in the measure, and require the accent out of its usual place.

Examples :



ITALIAN WORDS frequently used in Music.

The degrees of time are often expressed by the words *Adagio*, very slow. *Largo*, slow. *Andante*, moderately slow. *Allegro*, quick. *Presto*, very quick. *Prestissimo*, most quick.

* There should not be the least noise in beating of time, or in any other way, during the performance of music, as it has a direct tendency to destroy the musical sounds, and to substitute confusion.

Other terms common in use are,

Affetuoso, tender, affecting.

Bis, twice, *i. e.* repeat the passage.

Chorus, full harmony of all the parts.

Crescendo, increasing in sound.

Da Capo, begin again, and end with first-strain.

Diminuendo, gradually diminishing in sound.

Dolce, sweet.

Forte, or *F*. loud.

Fortissimo, very loud.

Fuge, when the parts succeed in imitation of each other.

Piano, or *P*. soft opposed to *Forte*.

Pianissimo, very soft.

Recitativo, a style of music which resembles speaking.

Solo, one part only.

Symphony, instrumental music preceding or following the vocal.

Tutti, all—see *Chorus*.

Verse, one singer to a part.

Vivace, with life.

Volti, turn over.

Volti subito, turn over quickly.

C H A P T E R IV.

In music there are but seven sounds belonging to any key note. And they are distinguished by the seven first letters of the alphabet, A, B, C, D, E, F, G.

A stave is five lines with their spaces, whereon music is written, to express the gradations of sound.

E X A M P L E S.

BASS.

Fifth line	—	—	A 9
Fourth	space	G 8	
Fourth line	D:	—	F 7
Third	—	space	E 6
Third line	—	—	D 5
Second	space	C 4	
Second line	—	—	B 3
First	space	A 2	
First line	—	—	G 1

TENOR.

Space above G		15
Fifth line	—	F 14
Fourth	space	E 13
Fourth line	—	D 12
Third	—	space C 11
Third line	—	B 10
Second	space	A 9
Second line	G:	—
First	—	space F 7
First line	—	E 6

COUNTER.

Fifth line	—	G 15
Fourth	space	F 14
Fourth line	—	E 13
Third	—	space D 12
Third line	—	C 11
Second	—	space B 10
Second line	—	A 9
First	—	space G 8
First line	—	F 7

TREBLE.

Space above G		22
Fifth line	—	F 21
Fourth	space	E 20
Fourth line	—	D 19
Third	—	space C 18
Third line	—	B 17
Second	—	space A 16
Second line	G:	—
First	—	space F 14
First line	—	E 13

In the above examples the figures on the right of each, discover the corresponding sounds of the general scale, and likewise the pitch of the several parts together. (See Gamut).

A flat  set before a note sinks it half a tone.

A sharp  raises it half a tone.

A natural  restores a note to its primitive sound.

Order of the singing syllables, ascending, is fa, so, la, ba, do, na, me, fa. Descending, fa, me, na, do, ba, la, so, fa.

If no flat or sharp, is at the beginning of a tune, C is Fa,

If F be sharp, - G is Fa.

If F and C be sharp, - D is Fa.

If F C and G be sharp, - A is Fa.

If F C G and D be sharp, - E is Fa.

If B be flat, - F is Fa.

If B and E be flat, - B is Fa.

If B E and A be flat, - E is Fa.

If B E A and D be flat, - A is Fa.

The last note of the bass must always be Fa, or Na, if Fa, the tune is in the major mode, if Na, it is in the minor mode.

A Brace, { or ||, shows how many parts are sung together.

A Ledger—Line is added when a note ascends or descends a line beyond the stave.

A Slur  shows how many notes are sung to one syllable.

A Single  Bar divides the tune agreeably to the measure.

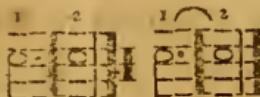
A Double  Bar shews the end of a strain.

A Dot . at the right hand of a note, makes it one half longer.

A Staccato  shows that the note thus marked must be sung in a very distinct manner.

A Repeat :S: or  shows that the tune is to be sung twice from the note over, or before, which it is placed to the next double bar or close.

A figure three  over or under any three notes of the same kind, shows that they must be performed in the time of two without a figure.



The figures one two at the end of a strain, that is repeated, show that the note under one, is to be sung before the repeat, and that under two, after; omitting the note under one, but if tied with a slur, both must be sung in the repetition.

A Direct

 is set at the end of a stave, to shew the place of the first note upon the following stave.

A Close

 shows the end of a tune.

Moods of Common Time.

First Mood, is expressed by a plain

, has a breve or its quantity, in a measure; sung in the time of four seconds, or while we may leisurely count, one, two, three, four; four beats in a bar, two down, and two up.

Second Mood, is expressed by a

 with a stroke thro'

it, has the same measure, sung in the time of three seconds, four beats in a bar, two down and two up.

Third Mood, is expressed by a

 inverted, has the same measure, sung in the time of two seconds, two beats in a bar, one down, and one up.

Fourth Mood, is expressed by the figures

 two four, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

Moods of Triple Time.

First Mood, is expressed by the figures

 three and two, has three minims in a measure, sung in the time of three seconds, three beats in a bar, two down one up.

Second Mood, is expressed by the figures

 three and four, has three crotchets in a measure, sung in half the time of the first mood, three beats in a bar, two down, and one up.

Third Mood, is expressed by the figures $\frac{3}{8}$ three and

eight, has three quavers in a measure, sung in half the time of the second mood, three beats in a bar, two down and one up.

Moods of Compound Time.

First Mood, is expressed by the figure $\frac{6}{4}$ six and four, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.

Second Mood, is expressed by the figures $\frac{6}{8}$ six and eight, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down and one up.

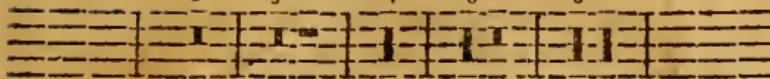
In the moods of time that are expressed by figures, we may observe that the under figure shows into how many parts the semibreve is divided, and the upper figure how many of the same parts fill a measure.

Marks of Sound or Silence.

	Sound.	Silence on Reefs.
Semibreve	-	-
Minims	-	-
Crotchets	-	-
Quavers	-	-
Semiquavers	-	-
Demisemiquavers	-	-

RESTS of several BARS.

2 3 4 6 8



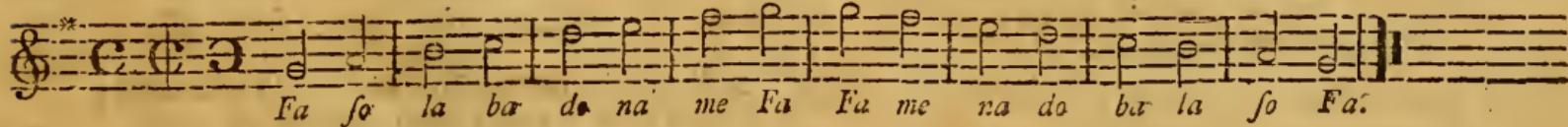
A semibreve rest fills a measure in all moods of time;

the other rests are equal in time to the notes after which they are called.

One semibreve is equal, in duration, to two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers.

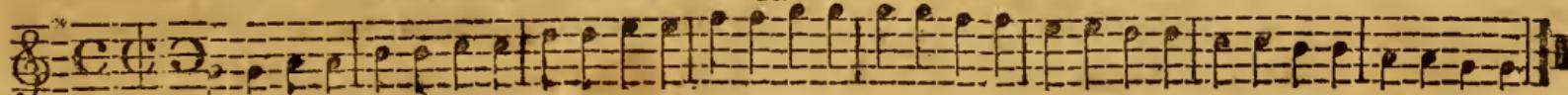
Lessons for Tuning the Voice.

I.



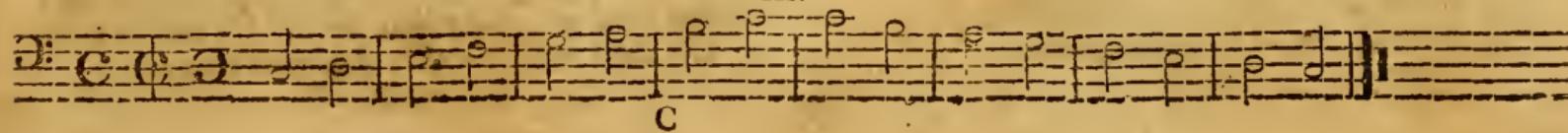
Fa so la ba do na me Fa Fa me na do ba la so Fa.

II.



Fa so la ba do na me Fa Fa me na do ba la so Fa.

III.



Fa so la ba do na me Fa Fa me na do ba la so Fa.

C

Rudiments of Music.



Hymn for Middletown, (p. 41).

2. Him, though highest heav'n receives,
Still he loves the earth he leaves ;
Though returning to his throne,
Still he calls mankind his own :
Still for us he intercedes,
Prevalent his death he pleads ;
Next himself prepares our place,
Harbinger of human race.

3. Master (may we ever say)
Taken from our head to-day ;
See thy faithful servants, see,
Ever gazing up to thee !
Grant, though parted from our sight,
High above yon azure height,
Grant our hearts may thither rise,
Following thee beyond the skies.

4. Ever upward let us move,
Wafted on the wings of love ;
Looking when our Lord shall come,
Longing, gasping after home :
There we shall with thee remain,
Partners of thine endless reign ;
There thy face unclouded see,
Find our heav'n of heav'ns in thee.



Hymn for 149. (p. 44).

2. Let praise to the God who made us ascend ;
Let each grateful heart exult in its King ;
For God whom we worship our songs will attend,
And view with complacence the off'ring we bring.

3. Be joyful, ye saints, sustain'd by his might,
And let your glad songs awake with each morn ;
For those who obey him are still his delights ;
His hand with salvation the meek shall adorn.

4. Then praise ye the Lord, prepare a new song,
And let all his saints in the full concert join ;
With voices united the anthem prolong,
And shew forth his honours in music divine.



Hymn for Sophronia. (p. 53).

2. Deep from my soul, mark how the sobs arise,
Hear the long groans that waste my breath,
And read the mighty sorrow in my eyes,
Lovely Sophronia sleeps in death.
3. I was all love, and she was all delight,
Let me run back to seasons past ;
Ah ! flow'ry days when she charm'd my sight,
But roses will not always last.

4. Grace is a sacred plant of heav'nly birth ;
The seed descending from above,
Roots in a soil refin'd, grows high on earth,
And blooms with life, and joy, and love.
5. Not the gay splendors of a flatt'ring court,
Could tempt her to appear and shine :
Her solemn airs forbid the world's resort ;
But I was blest, and she was mine.
6. She was my guide, my friend, my earthly all ;
Love grew with ev'ry waning moon ;
Had Heav'n a length of years delay'd its call,
Still I had thought it called too soon.
7. But peace, my sorrows ! nor with murmuring voice,
Dare to accuse Heav'n's high decree :
She was first ripe for everlasting joys ;
Sophron, she waits above for thee.

I N D E X.

A	MHERST,	- - -	21	Litchfield,	- - -	50	Sherburne,	- - -	23
	Angels Hymn,	- - -	19	Little Marlborough	- - -	2	Sophronia,	- - -	53
	Aylebury,	- - -	8	Majesty,	- - -	42	Stafford,	- - -	40
	Bangor,	- - -	19	Maryland,	- - -	22	Standish,	- - -	3
	Bath,	- - -	7	Mear,	- - -	15	St. Humphrey's,	- - -	40
	Bedford,	- - -	13	Middletown,	- - -	41	St. Martin's,	- - -	14
	Bridgwater,	- - -	4	Montague,	- - -	31	St. Thomas's,	- - -	2
	Bristol,	- - -	39	Morning Hymn,	- - -	14	Suffield,	- - -	3
	Brookfield,	- - -	6	Newbury,	- - -	43	Virginia,	- - -	9
	Brunswick,	- - -	6	New-Jersey,	- - -	15	Wantage,	- - -	9
	Carlisle,	- - -	16	Norwich,	- - -	29	Washington,	- - -	10
	Coleshill,	- - -	5	Ocean,	- - -	20	Wells,	- - -	8
	Dalston,	- - -	25	Old Hundred,	- - -	4	Worcester,	- - -	28
	Funeral thought,	- - -	5	Psalms 34th,	- - -	1	Worthington,	- - -	11
	Greenfield,	- - -	26	— 46th,	- - -	24	<i>Anthems.</i>		
	Greenwich,	- - -	27	— 136th,	- - -	40	Behold I bring you glad tidings,	45	
	Hartford,	- - -	30	— 149th,	- - -	44	Before Jehovah's awful throne,	54	
	Isle of Wight	- - -	14	Plymouth,	- - -	13	If the Lord himself,	17	
	Landaff,	- - -	49	Putney,	- - -	53	Lift up your eyes he sons of light,	51	
	Leeds,	- - -	56	Rainbow,	- - -	12	The Rose of Sharon,	33	
	Lenox,	- - -	32	Rochester,	- - -	7			

Psalms 34. B. J. Stephenson

The praises of my God shall
Thro' all the changing scenes of life in trouble and in Joy
The praises of my

The praises of my God shall still The

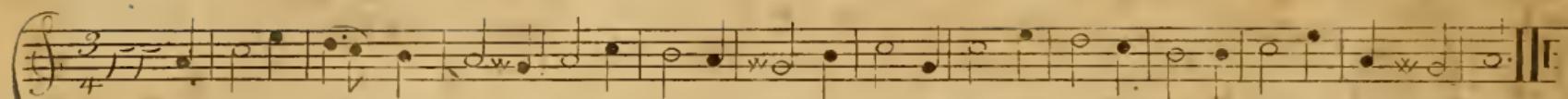
The praises of my God shall still The

still The praises of my God shall still My heart my heart &c.

God The praises of my God shall still My heart and tongue employ My heart and tongue employ

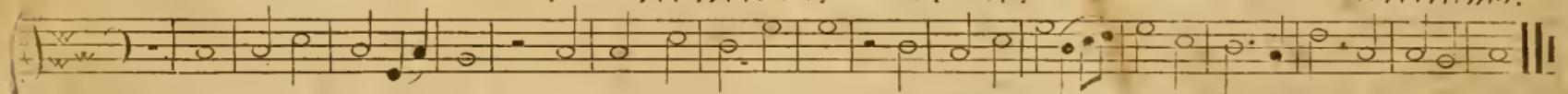
praises of my God shall still

Sainte Marilore. S. W. Williams.

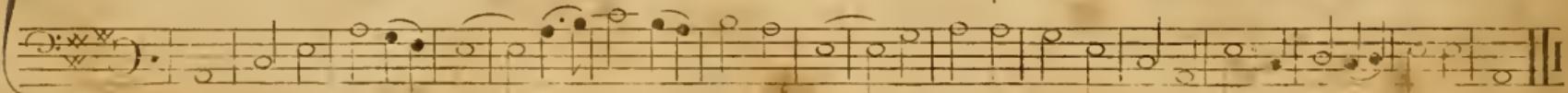
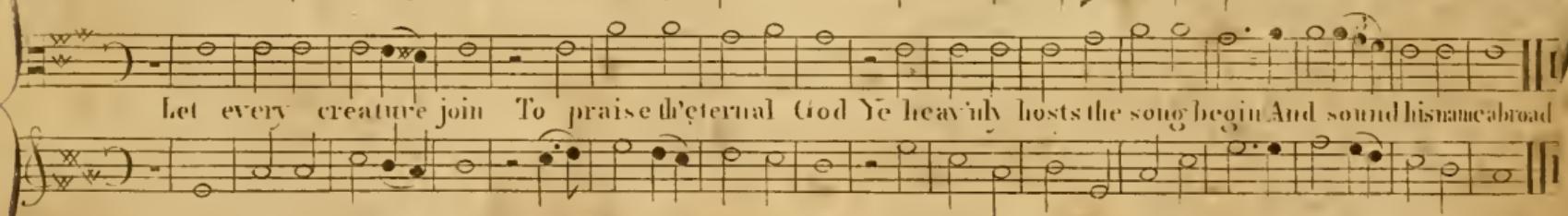


Lord what a feeble piece Is this our mortal frame Our life how poor a trifle 'tis That scarce deserve the name

III. Thomas. S. W. Williams.



Let every creature join To praise d'eternal God Ye heav'ly hosts the song begin And sound his name abroad



On LiberTy,

Liberty thou Goddess pure and bright,
No vile slaves dare come within thy sight;
No Tyrants dare to cope with Thee
Yet they must praise fair Liberty.

In America thou first did rise,
And from thence exalted to the skies;
Europe shall soon thy power feel.
And every nation to the knees.



Suffield. C. H.

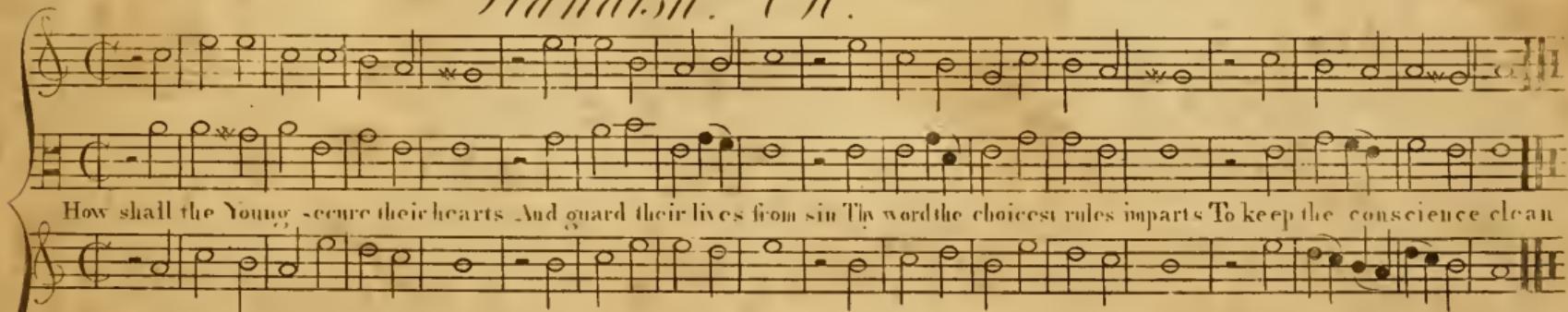
King.)

3

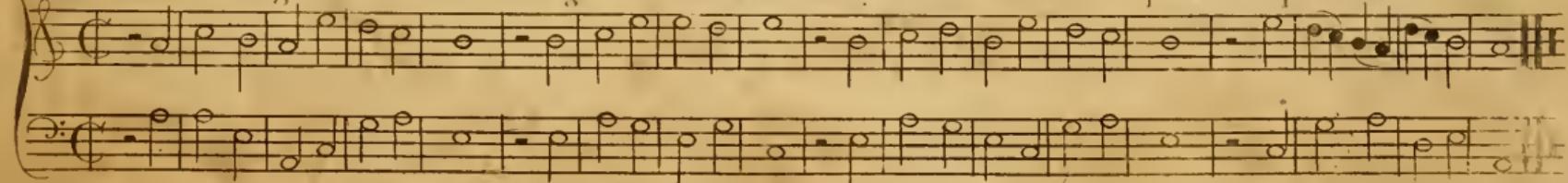


Teach me the measure of my days Thou maker of my frame I would survey life's narrow space And learn how frail I am.

Standish. C.H.



How shall the Young secure their hearts And guard their lives from sin Thy word the choicest rules imparts To keep the conscience clean



Bridgewater. L. H. Edson.

4

Let &c.

From all who dwell below the skies Let the creator's praise arise Let the Redeemer's name be sung ^{Let &c.} Thro' ev'ry land by ev'ry tongue

Let &c.

Thro' &c.

Let the &c.

Thro' &c.

Old 100. L. H.

With one consent let all the earth To God their chearfull voices raise Glad homage pay with a full mirth And sing before him songs of praise

Coteshill. C.M.

5

Handwritten musical score for 'Coteshill' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems. The lyrics are written below the first staff:

Lord what is man poor feeble man Born of the earth at first His life a shadow light and vain Still hastening to the dust

Handwritten musical score for 'Coteshill' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems.

Handwritten musical score for 'Funeral Thought' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems. The title 'Funeral Thought C. H. Williams' is written above the first staff.

Handwritten musical score for 'Funeral Thought' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems.

Handwritten musical score for 'Funeral Thought' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems.

Handwritten musical score for 'Funeral Thought' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems. The lyrics are written below the first staff:

Hark from the tomb a doleful sound My ears attend the cry Ye living men come view the ground Where you must shortly lie

Handwritten musical score for 'Funeral Thought' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems.

Handwritten musical score for 'Funeral Thought' in common time. The score consists of four staves of music. The first three staves are in common time (C), and the fourth staff is in common time (C). The music is written in a cursive style with various note heads and stems.

Brookfield. L. II. Billings.

A handwritten musical score for Brookfield, L. II. Billings. It consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff is in 2/4 time (indicated by '2'). The music is written in a cursive hand, with various note heads and stems. The lyrics are written below the first staff:

Show pity Lord O Lord forgive Let a repenting rebel live Are not thy mercies large and free May not a sinner trust in thee.

Brunswick. C. II.

A handwritten musical score for Brunswick, C. II. It consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 2/4 time (indicated by '2'). The music is written in a cursive hand, with various note heads and stems. The lyrics are written below the first staff:

To thee O God my cries ascend O haste to my relief And with accustomed pity hear The accents of my grief.

Rochester. C. H.

Williams. 7

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of four staves of notes. The lyrics are:

Joy to the world the Lord is come Let earth receive her king Let evry heart prepare him room And heav'n and nature sing

Bath. L. H.

Williams.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of four staves of notes.

Thrice happy man who fears the Lord Loves his commands & trusts his word Honour & peace his days attend & blessings to his seed descend

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of four staves of notes.

Wells & H. Williams.

Life is the time to serve the Lord The time t' insure the great reward And while the lamp holds out to burn The vilest sinner may return

Clydesbury S. H. Williams.

And must this Body die This mortal frame decay And must these active limbs of mine Lie mouldering in the clay

Virginia. C. II.

Brennan. 9.

A handwritten musical score for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of six measures. The lyrics are written below the staff:

The words the raging winds controul, And rulev boistrous deep; Thou makest sleeping billows roll, The roll...ing billows sleep The &c.

Mantage. C. II.

A handwritten musical score for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of six measures. The lyrics are written below the staff:

With reverence let the saints appear, And bow before the Lord, His high commands with reverence clear, And tremble at his word.

Washington L II

Billings

Those &c.

Lord when thou didst ascend on high Ten thousand Angels fill thy sky Ten &c.

Those &c.

Those heavily guards around thee wait Like

Those &c.

Those &c.

cha.....rots.

Those

Like cha.....rots.

Those &c.

Those &c.

In this the attend the state Like &c.

Worthington. C. H. Strong. 11

cha...rots,

Like &c.

Like charots Like &c.

Thee we adore eternal name, And humbly own to thee.

How feeble is our mortal frame, How &c.

What dy...ing wo...rms are we,

What &c.

What dying worms What &c

Rainbow. C. H.

Swan.

The sea grows calm at thy command, and tempests

Tis by thy strength the mountains stand, God of eternal pow'r;

The sea &c.

The sea &c.

The sea &c.

cease to roar..... ar.

And tempests cease to roar..... ar. And &c.

Bedford. C. H.

Worl. 13

Musical notation for Bedford. C. H. featuring four staves of music. The notation uses a mix of common time (indicated by 'C') and common time with a '2' below it. The notes are represented by open circles and stems. The lyrics are written in cursive script below the music:

Praise ye the Lord with hymns of joy, And celebrate his fame, for pleasant, good, and comely 'tis To praise his holy name.

Plymouth. C. H.

Musical notation for Plymouth. C. H. featuring four staves of music. The notation uses common time (indicated by 'C') and common time with a '2' below it. The notes are represented by open circles and stems. The lyrics are written in cursive script below the music:

Return, O God of love, return, Earth is a tiresome place; How long shall we, thy children mourn, Our absence from thy face.

14

H. Hastings. C. H.

Tanner.

Handwritten musical score for 'Behold ye glories of the lamb'. The score consists of three staves of music. The lyrics are written below the first staff:

Behold ye glories of the lamb, Amidst his father's throne, Prepare new honours for his name, And songs before unknown.

Gle of Night. C. H.

Handwritten musical score for 'As man is all that we can boast'. The score consists of three staves of music. The lyrics are written below the first staff:

As man is all that we can boast, An inch or two of time; Man is but vanity and dust, In all his flow'r and prime

Morning Hymn. C. H.

Handwritten musical score for 'Awake my soul, awake my eyes'. The score consists of three staves of music. The lyrics are written below the first staff:

Awake my soul, awake my eyes, Awake my drowsy faculties, Awake to see the new born light, Spring from thy darksome womb of night.

New Jersey. L. II.

Spicer.

15

A handwritten musical score for two voices. The top staff is in common time, treble clef, and consists of six measures. The bottom staff is also in common time, bass clef, and consists of five measures. The music features various note heads, stems, and rests. There are several fermatas and a repeat sign with a 'C' above it. The lyrics are written below the staffs:

Lord what was man when made at first, Adam the offspring of y^r hist,
That thou shouldest set him this race, But just below an Angels place.

Hear. C. II.

A handwritten musical score for two voices. The top staff is in common time, treble clef, and consists of six measures. The bottom staff is also in common time, bass clef, and consists of five measures. The music features various note heads, stems, and rests. There are several fermatas and a repeat sign with a 'C' above it. The lyrics are written below the staffs:

Sing to the Lord, ye distant lands, Ye tribes of evry tongue, His new discoverd grace demands A new & nobler song.

Be

Deep in our hearts let us record, The deeper sorrows of our Lord;

Behold be ...

Behold the ri....sing

Behold the ri....sing billows

hold, behold, behold the rising billows ro...ll,

ho...ld, behold the rising bil.....lows ro.....ll, To overwhelm his holy soul,

bil lows roll, To over.....whelm his ho...ly so.....ul,

ro...ll.

B

Anthem Psalm 124

17

If the Lord himself

If the Lord himself the Lord had not been on our side now may Israel say If the Lord himself

If the Lord himself had not been the Lord himself

If the Lord himself the Lord himself the Lord

Yea the waters had drowned us & the

Had not been on our side when men rose up against us

They had swallowed swallowed us up quick

18.

Continued

stream had gone over our soul Yea the waters had drownd us

Yea the waters had drownd us & the stream had over our souls

But praised be the Lord

the suare is broken and

But prattid by the lord our souls escaid even as a bird out of the suare of the towler

Continued

19

we are delivered Our help standeth in the name Our help &c.

Our help &c.

Our help &c.

of the Lord who made Heaven & earth

Our help &c.

Our help &c.

Our help &c.

Angels Hymn

Our help &c.

Tanour

O come loud anthems let us sing, Loud thanks to our Almighty King For we our voices high should raise When our salvation's rock we praise

Banger C.M.

What shall I render to my God, For all his kindness shewn My feet shall vi... fit dñe aholde My songs address thy throne

Ocean G.M.

Thy works of glory mighty Lord That rule the boist'rous sea The sons of courage shall record Who tempt the dang-

At thy &c

nous way At thy command the winds arise And swell the towering waves & swell &c

The

At thy &c

At thy &c

Wa

ves

Continued , Amherst P. W. Billings 21

men astounded mount the skies & sink in gaping graves. 2

Ye boundless realms of joy Exalt our

This block contains the first two systems of a handwritten musical score. The top system consists of two staves: a soprano staff on the left and an alto staff on the right. The bottom system also consists of two staves: a soprano staff on the left and an alto staff on the right. The music is written in common time, with various note heads and stems. The lyrics "men astounded mount the skies & sink in gaping graves. 2" are written below the first system, and "Ye boundless realms of joy Exalt our" are written below the second system.

makers same His praise your songs employ Above the starry frame Your voice raiseth eye cherubim & seraphim to sing his praise

This block contains the continuation of the handwritten musical score from the previous block. It consists of two systems of music, each with two staves: soprano on the left and alto on the right. The music continues the melodic line established in the previous systems. The lyrics "makers same His praise your songs employ Above the starry frame Your voice raiseth eye cherubim & seraphim to sing his praise" are written below the second system.

Maryland SM

Billings

A handwritten musical score for "Maryland SM" by Billings. The score consists of five staves of music, each with a different key signature and time signature. The lyrics are integrated into the music, appearing below the staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "And must this body die, This mortal frame decay, And must these active limbs of mine, Lie mouldering in the clay." The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "And &c." The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "Lie mouldering in the clay Lie &c." The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "And &c." The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "Lie &c." The score concludes with the instruction "must be".

And must this body die, This mortal frame decay, And must these active limbs of mine, Lie mouldering in the clay.

And &c.

Lie mouldering in the clay Lie &c.

And &c.

Lie &c.

And &c.

Lie &c.

must be

Sherburne C.M. Read 23

A handwritten musical score for a hymn tune. The title "Sherburne C.M." is at the top center, with "Read 23" to its right. The music consists of four staves of music with black note heads and vertical stems. The lyrics are written below the notes, primarily in the right-hand staves. The first staff has no lyrics. The second staff starts with "Song's of immortal praise belong To my Almighty God". The third staff continues with "He has my heart & he my tongue To spread his". The fourth staff begins with "He has my heart & To spread & To". The fifth staff starts with "spread & To spread". The sixth staff continues with "He has my heart & To". The seventh staff begins with "name abroad To spread &". The eighth staff continues with "He has my heart & he my tongue To spread his name abroad". The ninth staff starts with "spread & he has my heart & To". The tenth staff continues with "To". The eleventh staff begins with "He has my heart & To". The music concludes with a final staff ending with a double bar line.

He has my heart & To

Song's of immortal praise belong To my Almighty God

He has my heart & he my tongue To spread his

He has my heart & To spread & To

spread & To spread

He has my heart & To

name abroad To spread &

He has my heart & he my tongue To spread his name abroad

spread & he has my heart & To

To

He has my heart & To

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on three staves above the piano part. The vocal parts begin with a soprano line, followed by an alto line, and then a tenor/bass line. The piano part is on the bottom staff, featuring bass notes and harmonic support. The score includes lyrics in a Gothic script. The first section of lyrics reads: "I'll praise my maker with my breath And when my voice is lost in death, Praise shall employ my nobler powers My days of praise shall ne'er be past While life & thought & being last Or immortality endures". The music consists of six systems of four measures each, with a final repeat sign and endings.

Gibson, P. H.

Williams 25

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with various clefs (F, C, G) and key signatures. The vocal parts are in soprano, alto, tenor, and bass staves. The piano part is at the bottom, featuring bass and treble staves. The lyrics are written below the vocal parts. The score includes several measures of music, followed by a repeat sign with a 'D' above it, indicating a repeat of the previous section.

The Lord Jehovah reigns And royal state maintains His head with awful glories crown'd
Arrayd in robes of light Begirt with sov'reign might And rays of majestv a round-

God is our refuge in distress
Tho' the earth were from her
Tho' the earth
Tho' earth were from her centre lost
And mountains in the ocean lost or piecemealed by the roaring tide.
earth were
Torn &c
Torn &c
centre lost And mountains &c
Torn &c

Greenwich L M

27

Lord what a thou'less wretch I was! Tomorow & morrow & repine, To see the wicked placed on high In pride & robes of honour shine

But &

But O their end their dread ful end Thy sanctuary taught me so On slippery rocks I see them stand And fiery billows roll below.

Hymnster S. II.

Sted.

And words of peace reveal

Who bring salvation on their tongues

Who bring &

Who stand on Zions hill

How beauteous are their feet

and words of peace reveal How charming charming is their voice how sweet the tidings are

Zion be

Zion behold thy favour

Zion behold thy favour &

Continued

29

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of four systems of music. The first system starts with a soprano vocal line, followed by an alto line, and then a tenor line. The lyrics "Zion &c" are written above each line. The second system begins with a basso continuo line (piano), followed by the soprano and alto lines. The lyrics "hold thy Savour king he reigns & triumph she reigne &c" are written above the soprano and alto lines. The third system starts with a soprano vocal line, followed by a basso continuo line, and then an alto line. The lyrics "Zion &c" are written above each line. The fourth system begins with a basso continuo line, followed by the soprano and alto lines. The lyrics "Zion &c" are written above each line. The title "Southwicks S.M." is written in cursive across the middle of the score. The page number "29" is in the top right corner.

Zion &c

hold thy Savour king he reigns & triumph she reigne &c Zion &c

king &c Zion &c

Zion &c Southwicks S.M.

My sorrows like a flood impatient of restraint Into thy bosom into thy bosom O my God Pour out alonge

thy pain

Inton &c

Inton &c

Inton &c

*Hartford L.M.**Claquenter.*

This spacious earth is all the Lord's And men & worms & beasts & birds He rais'd the building on the seas & gave it for the abode dwelling

place

1 2

3 4

But there's a brighter world on high Thy palace Lord above the sky Who shall ascend that blest abode And dwell so near his maker God

1 2

Montague LVI

Swan 31

Now let our mournful songs record The dying tortures of our Lord Wher the complain'd int'ears & blood As one forsaken of his ^{God}

The Jews &c.

The Jews behold him thus forlorn And shake their heads & laugh in scorn He rescu'd others from the grave Now let me try him self to see

The Jews &c.

Now let &c.

The Jews &c.

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, treble clef for Soprano, alto clef for Alto, bass clef for Tenor/Bass, and a C-clef for the piano's bass line. The score consists of four systems of music. The first system starts with a piano introduction followed by vocal entries. The lyrics are:

Lord of the worlds above How pleasant & how fair, The dwellings of thy love Thine earthly temples are

The second system begins with a piano introduction followed by vocal entries. The lyrics are:

To & To & To & To &

The third system begins with a piano introduction followed by vocal entries. The lyrics are:

To thine abode My heart aspires With warm desire s To see my God

The fourth system begins with a piano introduction followed by vocal entries. The lyrics are:

To & To & To & To &

The Rose of Sharon.

Billings. 33

I am the rose of Sharon and the lily of the vallies

I am the

As the lily among the thorns so is my love among the daughters.

As the apple tree v. apple tree amo ... ing y. tr... ees of y. wood.

Continued.

sois my be lo ved among v'sons so &c. I &c. under his shadow with reat delight
 And his fruit it was I sat do wn &c.
 sweet to my taste And his fruit And &c
 And his fruit it &c
 And his fruit And &c He brot me to y banqueting house

The image shows a handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves of music. The vocal parts are in common time, while the piano part uses measures of 6/4 time. The vocal parts are mostly in soprano range, with some alto entries. The piano part provides harmonic support and includes melodic lines. The lyrics are written below the vocal staves, corresponding to the musical phrases. The handwriting is in black ink on aged paper.

Continued

35

Stayne with illasons

Hebrot &c

Comfort me with

His bannier over me was love.

for &c.

for I am sick of love I charge you O ye daughters of Jerusalem
apples for I am sick

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are soprano, the middle staff is alto, and the bottom two staves are tenor/bass. The piano part is on the far left. The music is in common time, with various key changes indicated by Roman numerals (I, II, III, IV, V, VI, VII, VIII). The vocal parts have lyrics written below them. The score is divided into measures by vertical bar lines.

by the roses and by the hinds of the field,

that &c. that &c. nor

that &c.

that you stir not up.

The voice of my beloved.

a... wake / /: / /: my love till he please.

Betho ld he cometh.

Continued

37

skipping;

And

skipping; leaping upon the mountains, skipping upon the hills.

skipping;

leaping upon the mountains, skipping,

My beloved spake

laid unto me

my love my fair one & co.....me away For lo the winter is

rise up

Continued.

A handwritten musical score for two voices and piano. The score consists of six staves of music. The top two staves are for the upper voice, the bottom two staves are for the lower voice, and the bottom two staves are for the piano. The music is in common time. The lyrics are written below the vocal parts. The first two staves of the vocal parts begin with a treble clef, and the next four staves begin with a bass clef. The piano parts also begin with a bass clef. The lyrics are as follows:

part the rain is over and gone For lo &c the rain is over the
rain is over the rain &c For lo &c.

Bristol. L. II.

Swan. 39

The lofty pillars of the sky And spacious concave raised though Spangled with stars a shining frame Their great origin
The &c.

Th' &c. And &c. The &c.
nal proclaim Th' &c. The &c.

The works of an Almighty hand.
Th' &c. And &c.

Give thy Lord immortal praise. Mercy & truth are all his ways. Wonders of grace to God belong. Repeat as memories in your song.

St. Humphrey's. C. II.

Joy to the earth our reigns Let men their songs employ Whiles fields & floods rocks hills & plains Re..... peat sounding joy

Stafford S. II

Read.

Yet &c.

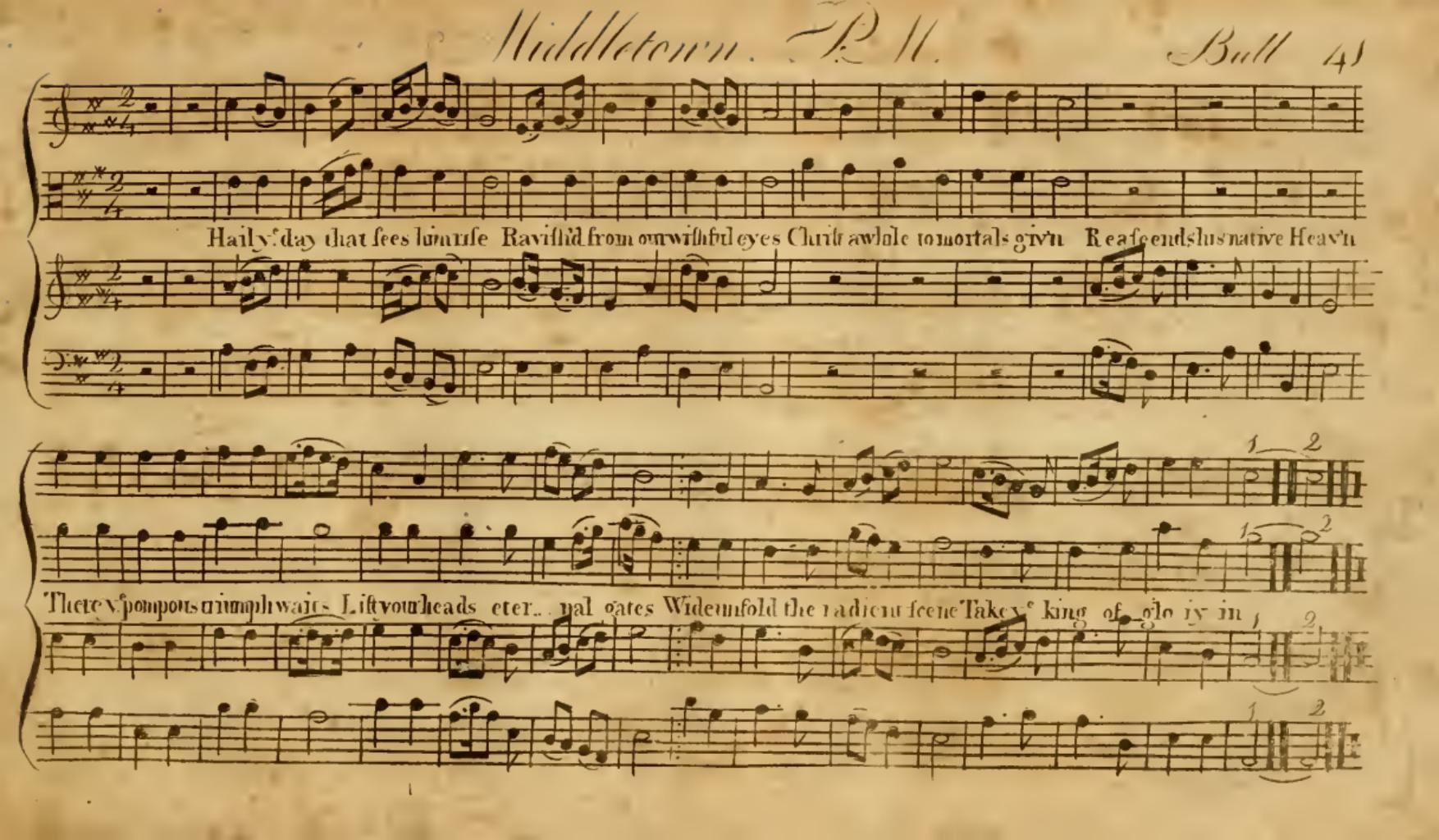
Se what a living stone The builders did refuse Yet God hath built his church thereon In spi ie of envious Jewy 2

Yet &c. Yet &c.

Yet &c. Yet &c.

Middletown. R. II.

Ball 41



Hail-y'day that sees him rise Ravished from our wishful eyes Christ awhile immortals giv'n Re-ascends his native Heav'n

There y' pompous triumph wails Lift your heads eter... pal oates Wide un-fold the radiant scene Take y'e king of glo iy in ,

Majesty. C. H.

Billings

The Lord descended from above and bow'd the heavens most high And in the air neathly he set he cast The

darkenes of the sky On cherubs and on cherubims Full royally he rode And o'er wings of mighty winds came

Continued.

Newbury. C. H. 43.

A handwritten musical score for two voices and piano. The score consists of four systems of music, each with a treble clef and a bass clef staff. The music is written in common time. The lyrics are integrated into the music, appearing below the staves. The first system starts with a piano introduction followed by the vocal line: "singing all abroad And &c.". The second system begins with "Lord in the morning thou shalt hear My". The third system starts with "To &c.". The fourth system starts with "voi...ce ascending high To the will I direct my pray'r". The score concludes with "To th...ee lift up mine eye.", "To &c.", "To &c.", and "To &c.". The manuscript is written in brown ink on aged paper.

singing all abroad And &c.

Lord in the morning thou shalt hear My

To &c.

voi...ce ascending high To the will I direct my pray'r To th...ee lift up mine eye.

To &c.

To &c.

To &c.

149

P//

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are for the voices, and the bottom four staves are for the piano. The music is in common time. The vocal parts are mostly in soprano and alto clefs, while the piano parts are in bass clef. The tempo is indicated as "P" (Presto). The lyrics are written below the vocal staves.

O praise ye the Lord prepare a new song And let all his saints in full concert join With voices united the anthem prolong And shew forth his honours In music divine.

Tuthem Luke 2. Chap.

Stephenson 45.

Behold I bring you glad tidings glad tidings of joy which shall be to all people.

Behold &c.

For &c. unto &c. In the city of David

In &c.

For unto you unto you is born this day

A Sa.... viour who is Gu... ist the Lord A &c

Gla... adtidings

St. of joy

of joy Glad tidings which shall be to all people,

of joy

And this shall be a

The musical score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The piano accompaniment is indicated by a treble clef and a bass clef in the outer voices. The music is in common time. The vocal parts enter at different times, with the soprano starting first, followed by the alto, and then the bass. The piano part provides harmonic support throughout. The lyrics are written below the corresponding notes in each staff. The score is handwritten on aged paper.

Continued.

47

You shall find the babe wrapt in swaddling clothes ly... ing in a manger ly... ing &c.

Si..... on um... to you

2 And suddenly there was with the Angel a multitude of the heav'n

And &c.

And &c.

heav'n ly host,

&c.

Continued.

48 flow.

Glory to God in the highest Glory be and on earth

Praise.....ing God and saving

(lively)

peace // goodwill towards men

Hallelujah.//

Llandaff. P.M.

Tanner 49

The God of glory sends his summons forth
Calls & soul nations & awakes & north
From east to west & so reigns & spread

Thro distant worlds & regions of the dead
The trumpet sounds hell trembles heav'n rejoice s
List up your headsye saints with chearful ^{voice}

Litchfield. L. H.

Brownson.

In &c

'Twas from thy hand my God I came A work of such a curious frame

Inde

In me thy fearful won 2

And &c

And &c

In me thy fearful wonders bring And eigh proclaim thy kill divine / 2

And &c

And &c

de's home And ea

ch

Hymn *Words from Watts*

Billings 51

Lift up your eyes ye sons of light up to his throne of
Lift &c. shining grace
Lift up your eyes ye sons of light up to his throne of shin
ning

see what immortal glories sit round

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves of music. The vocal parts are in common time, while the piano part uses measures of varying lengths (eighth notes, sixteenth notes, etc.). The vocal parts begin with a melodic line, followed by lyrics in italics. The piano part provides harmonic support throughout. The score is on aged paper with some foxing and staining.

sweet beauties of his face amongst a thousand harps & songs Jesus the God exalted reigns his

Fills all their tongues

the heavens proclaim his sacred name fills all their tongues

sacred name and echoes thro' the

echoes and echoes

Loud

Continued.

53

echoes

echoes echoes In of the heavenly plains his sacred &c.

echoes &c.

Sitney L. H

Williams.

Remember Lord our mortal state how frail our life how shorty date where is y man that draws his breath safe from disease Lecture.

Sophronia

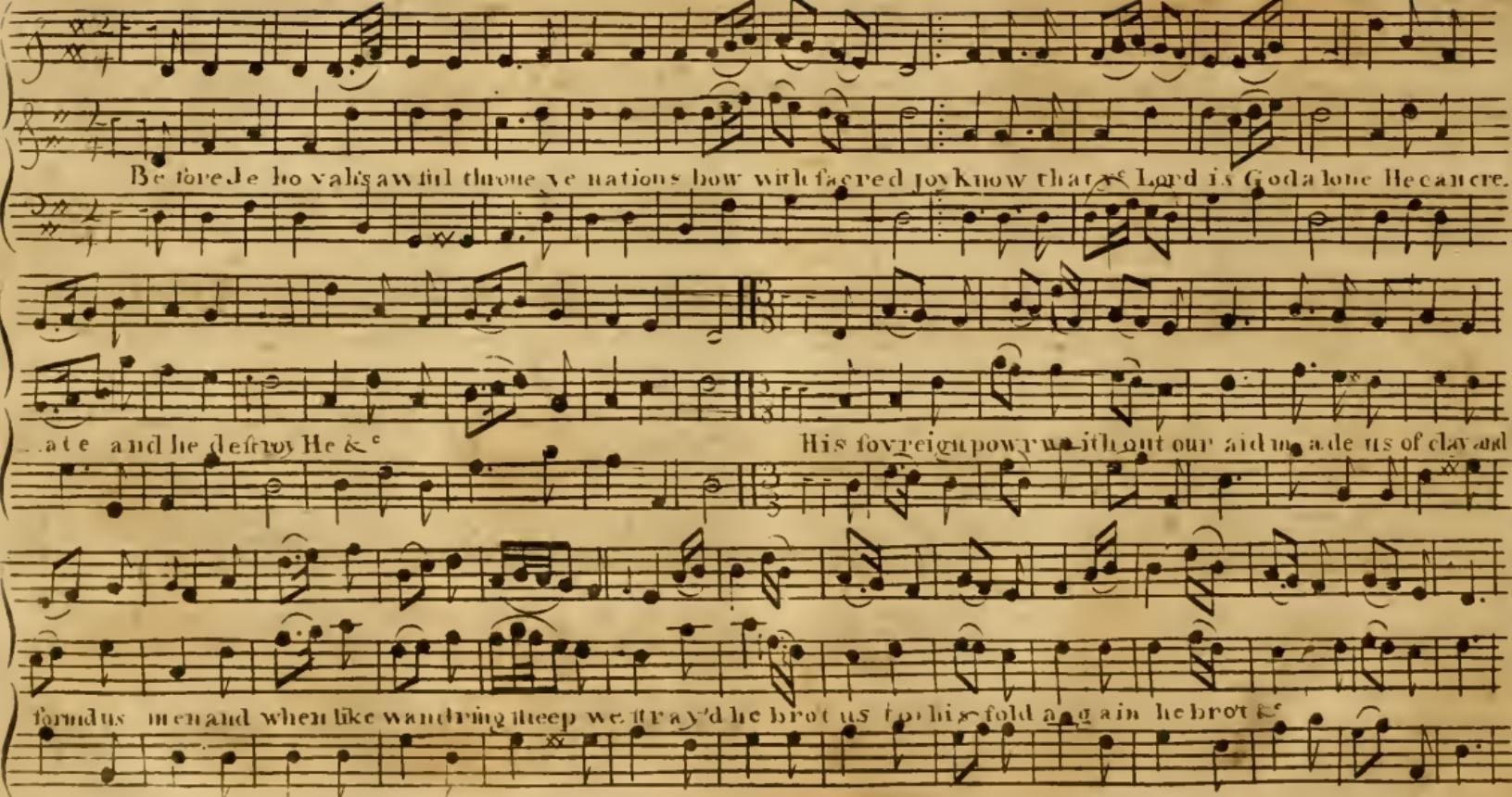
King

Forbear my friends forbear & atk no more Where all my chearful air's art fled Why will you make me talk my torment o'er My life my joy my

comfort's dead

Denmark

L'v. Hadden



Before he valis awfyl throu ye nations how with facred joy know that the Lord is God alone He can re-

ate and he destroy He &c

His sovreign powr w/out our aid m ade us of clay and

formidus men and when like wandering sheep we stray'd he brot us to his fold again he brot us

Continued.

55

Loud

soft

Loud

We'll crowd thy gates with thankful songs High as the sky when voices raise And earth & heaven with their ten thousand

soft

Loud

soft

Loud

shall fill thy courts with sounding praise

shall &c.

thousand tongues

shall &c.

shall &c.

Wide wide as the world is thy command vast as eternity eternity thy love

Continued.

Soft

Firm as a rock thy truth abideth
and when rolling years shall cease to move
shall & when &c

Loud

Leeds

Hudson

Jesu thy blood & right confoundeth My

when &c

beauty are my glorious dres Midst flaming worlds in these arrayed With joy shall I lift up my head

